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View from April 14 No. 49 Sale April 20

Japanese Kakemono Paintings, Chinese and Thibetan Paintings

JAPANESE PRINTS AND SCREENS

Including Paintings which have obtained prizes at Art Exhibitions in Japan

Charming Flower Panels in Pale Primrose Yellows and Blues; Bird and Flower or "Kwa Cho" paintings; a number of interesting Korean and Japanese "Butsuga" or paintings of various Deities. Misty landscapes in monochrome. Groups of Girls in gay costumes; Ladies walking, playing, and at their various occupations. Chinese Paintings, a Makemono set, a Gold Screen, etc.

All signed unless otherwise described.

To be sold at Auction

FRIDAY EVENING, APRIL 20, 1917, AT 8:15 O'CLOCK

On Free View from April 14

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

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Cataolgue of

Japanese Kakemono Paintings

CHINESE PAINTING.

Said to be several hundred years old.

1. PHEASANT, PINE AND PEONIES. The disturbed bird on the ragged old trunk of a Pine Tree near great pink Botan Blossoms. Painted on grey silk, and mounted on brocade.
(See Plate No. 4.)

SHUGELSU.

A Pupil of the noted Sesshu, and several hundred years old.

2. LANDSCAPE WITH TEMPLE AND WATERFALL. Painting in black and grey, on paper and mounted on rich old brocade.
A landscape painting of high quality.
(See Plate No. 5.)

UNSIGNED PAINTING.

3. TWO LITTLE GIRLS IN A GARDEN. Genroku design. They stand near Autumn Flowers and Grasses in gay dresses. Painting on silk, mounted on brocade.
(See Plate No. 3.)

KAISEN.

A Japanese Artist of about seventy years ago, friend of Sanyo the poet.

4. WISE MEN HAVING LUNCH. They are grouped near the Temple under a flowering peach tree. Painting on silk, mounted on old brocade.
A Chinese Landscape.

5. MOUNTAIN LANDSCAPE WITH WATERFALL. A Mountain Inn with traveler admiring the distant landscape. Painting on silk, mounted on old brocade.

KATEI.

An artist of the last eighty years.

6. ROCKY LANDSCAPE with bridge and Autumn foliage. Painting on silk, mounted on brocade.

CHIKUSEN.

Contemporary Japanese Artist.

7. SPARROWS AND POMEGRANATES. Two soft brown birds perched among the crimson blossoms and green foliage of a Pomegranate Bush. Painting on silk, mounted on gold colored brocade.

UNSIGNED PAINTING.

8. YOUNG GIRL STANDING UNDER A CHERRY TREE. Her blue robe is lined with many folds of cherry color, tied with an Obi in a crest pattern. Painting on silk, mounted on black and gold brocade.

CHIKUDO.

A Japanese artist much liked.

9. SLEEPY DUCKS IN THE REEDS. A full moon rising in a grey sky. Painting on silk, mounted on brocade.

BAIRITSU.

An artist of the last fifty years.

10. DEER AND PINE. A young deer at the foot of a Giant Pine, its tops wreathed in mist. Painted on silk, mounted on brocade.

SHOZOGYOSAI.

An artist of about 50 years ago.

11. KINTOKI AND HIS MOTHER YAMAUBI. She is nursing him as they are seated in the mountains; in one hand she holds red cherries. Painted on silk, mounted on brocade.

SANRAKU.

An artist dating back several hundred years.

12. PICKING RICE NEAR MOUNT FUJI. A rice field in Suruga near Fujigawa with farmers, very delicately painted in green, seen against the towering mass of Mt. Fuji. Small kakemono painted on paper and mounted on old gold brocade.

A slip with the original signature of the artist accompanies the painting.

(See Plate No. 5.)

HAKUN.

Contemporary Japanese Artist.

13. DUCKS, MOONS AND BAMBOO. Painting in silvery greys on silk with pongee mount.

CHIKUIN.

Painter of the last fifty years.

14. LANDSCAPE WITH FARMER'S HOUSE AND INN, with waterfall and mountains beyond. Painting on silk, mounted on pongee.

Plate 2.

No. 75. Seisen. No. 59. Kogetsu. No. 84. Hokusai.

PEISEN.

An artist of some seventy years ago.

15. MOUNTAINOUS LANDSCAPE. Pine Trees shade the Inn and bridge while above great cliffs rise over the water. Painting on silk, mounted on brocade.

TOYOHIKO.

A very well known painter of about 1830.

16. RAINING IN THE COUNTRY. A bridge in the foreground over which passes a man with fishing rod; up the hill and almost obscured by the pouring rain is a cottage, with its walls faintly pink, near great trees. Painting on silk and mounted on brocade.

(See Plate No. 5.)

KIYOKAWAIN AND IKAWAIN.

Father and son, both artists, of about 1800.

17. MOUNT FUJI. A delicate landscape in the foreground is painted by the son; while the Majestic Fuji rising from the misty clouds was the work of the father. Painting on silk, mounted on brocade.

CHINESE PAINTING, SIGNED.

By Kyo Ryu Cho Nin about 1700.

18. THREE WISE MEN ADMIRING A KAKEMONO, which shows a painting with the Sacred Symbol.

An old painting in rich colors on silk and mounted on brocade; note the landscape background and the quality of the blues and reds used at the time.

FURUKAWA HOIN.

Who died about 200 years ago, aged 73.

19. JUROJIN WITH ANOTHER OF THE LUCKY GODS. Half life size. Old painting on paper and mounted on fine old flowered brocade.

(See Plate No. 7.)

UNSIGNED SMALL KAKEMONO.

20. TWO YEDO GEISHA GIRLS. Walking on the banks of the Sumida River admiring Mukojima Cherry Blossoms. Small panel on silk, mounted on brocade.

PAINTINGS BY GENRIN.

About seventy years ago.

21. MAKEMONO SET, about 10 yards long, showing both sides of the Sumida River at Tokyo, with Ryogoku Bridge, Asakusa Temple, Uyeno Park and other well known places and bridges including Azauma and Eitai, familiar in the many wood blocks of various artists. The Warehouses for rice, etc., are shown and together these two form a most interesting set.

A form of illustration rarely shown in this country.

KEINEN.

An artist of about eighty years ago.

22. TOY TIGER AND POEM. Charming little humorous sketch in colors on paper and mounted on brown pongee.

SEIHO.

A very well known contemporary artist.

23. BAMBOO PLANT ON WHICH A SNAIL IS CRAWLING. Painting in black and white on silk and mounted on brown pongee.

Seiho is one of the Judges of the Japanese Art Museum and his work is much prized in Japan.

24. WILLOW AND SHII TREE, on which is perched a small black bird. Painting on silk, mounted on brocade.

BAISHU.

An artist of about seventy years ago.

25. PINE TREE AND CRANES. A flock of Cranes on the bank of a Stream, others on the old pine, and still others flying down from a rosy twilight sky. Painted on silk and mounted on green and gold brocade.

CHIKUZAC.

An artist of forty or fifty years ago.

26. GOLDFISH AND SEAWEED. Painting on silk, mounted on brocade.

UNSIGNED PAINTING.

Of forty or fifty years ago.

27. TWO DOLLS. Painted in gold and colors. A very interesting form of Japanese Art. The Dolls are handed from generation to generation and are carefully looked after. Painting on silk, mounted on brocade.

SEISON.

An artist of the last generation.

28. LANDSCAPE WITH FARMER PLOUGHING. Little bridge over a stream, near the woods, and beyond rise grey and misty mountains. Painting in monochrome on silk, mounted on brocade.

UNSIGNED SMALL KAKEMONO.

29. YOUNG MAN ADMIRING MUKOJIMA CHERRY BLOSSOMS. Companion to No. 20, with background of blossoms and river.

SOHO.

Japanese Artist of the last generation.

30. CHINESE LANDSCAPE. Two poets admiring a waterfall, coming from a great height among green hills. Painting on silk, mounted on brocade.

Plate 3.

No. 81. Yeijo. No. 99. Utamaro. No. 3. Genroku design. No. 83. Sukenobu.

CHINESE PAINTING.

Said to be several hundred years old.

31. YOUNG CRANE AND LOTUS BLOSSOMS. The bird stands on an old willow tree whose drooping branches depend from the top of the painting over a cluster of pink and white lotus blossoms and large green leaves. Painting on grey silk, mounted on brocade.
(See Plate No. 4.)

GYOKUHO.

An artist of about eighty years ago.

32. CRANE AND AYAME. A great white crane stalking out of the water near a purple Iris. Painting on silk mounted on brocade.

BAIREI.

An artist of the last generation, widely known in Japan.

33. TEMPLE ON THE HILL. An extremely effective perspective is given by the use of the foreground. Painting on paper, mounted on brocade.

ISHIN.

A noted artist of the Kano School.

34. DEITY MOUNTING IN THE CLOUDS. Standing on a great curving Sacred Scroll. Painting on silk, mounted on brocade.

UNSIGNED PAINTING.

Dating back to about 1820 or 1830.

35. YOUNG GIRL JUST FROM THE BATH. She wears a loose over robe with coral color lining, and carries a fan. Painted on paper and bordered with a cloth of interesting pattern and weave.

UNSIGNED PAINTING ON PAPER.

36. SHAKA SEATED ON THE ROCKS IN PARADISE. An early painting of several hundred years ago, in black and white, her flesh faintly tinted.

UNSIGNED SMALL KAKEMONO.

37. MOTHER AND HER SON ADMIRING MUKOJIMA CHERRY BLOSSOMS. The third small panel of the series, with a harmonious background. See No. 20.

KOSEKI.

An artist of about fifty years ago.

38. INN NEAR A WATERFALL. People seated at the window near great Sugi Trees admiring the Falls. Painting on silk mounted on pongee.

RENZAN.

An artist of some sixty years ago.

39. JUROJIN AND THE CRANE. They are in the mountains. Painting on paper and mounted on brocade.

TAKEDA.

An artist of about one hundred years ago.

40. PAINTING FOR A FAN. A poet and attendant admiring the landscape of river and mountains. Painted on thin cloth of interesting texture and mounted on paper.

Has been actually used as a fan; an early and interesting example.

UNSIGNED PAINTING.

41. DAIKOKU AT HIS MAGIC. He is producing a horse from a Sake Bottle. Small painting on silk, mounted on paper in a bamboo pattern.

GIGI UNKA.

An artist of about seventy years ago.

42. BAMBOO AND ORCHID. Painting on paper in black and white. Mounted on paper.

BUNCHO.

An artist of one hundred years ago.

43. LANDSCAPE WITH INN. A country of precipitous mountain cliffs through which winds a stream. Painting on silk mounted on brocade.

BESIEN.

A bird and flower artist of the last generation.

44. CHRYSANTHEMUMS AND UGUISU. A frosty morning, and the bird of delicate blue plumage poised above pale yellow and palest lavender chrysanthemums.

A delightful example of the period, painted on paper and mounted on blue pongee.

KATEI.

An artist of about eighty years ago.

45. CHINESE SUBJECT. A Poet resting on an Old Pine admiring distant mountains rising in the mist. Painted on silk and mounted on blue pongee.

NAGON.

An artist of about one hundred years ago.

46. YOUNG PINES ON A MISTY MORNING. Painted on silk mounted on brocade.

BUNRU.

An artist dating back one hundred years.

47. DAIKOKU ONE OF THE LUCK GODS. He is seen dragging his great bag. Painted on paper and mounted on brocade.

Plate 4.

No. 57. No. 1. No. 31.

Chinese Paintings.

48. CHINESE COURT LADY PLAYING THE FLUTE. She is seated on a verandah where peonies grow in pink and white clusters; the rustic chair and the tables at either side, the screen at her back and other details characteristic of Chinese Art. Over her swings a perch with a white Paroquet. Painted on paper and mounted on pale blue brocade.

(See Plate No. 6.)

CHUKUDO

An artist of the last century.

49. FLYING SPARROWS. Little grey and brown birds fighting in the air, darting to the earth, etc. Painting on silk and mounted on brocade.

CHINESE PAINTING.

50. BEAUTIFUL GIRL WITH MIRROR. She is admiring her reflection, as she stands near a teakwood table. Painted on paper and mounted on brocade.

INGEN.

Early painter of about two hundred and fifty years ago.

51. CHINESE PRIEST IN CEREMONIAL DRESS. He is resting on a low, round chair, his black sandals on a stand in front of him. Painted on paper, mounted on silk.

An old and exceedingly interesting painting, note the colors used, their perfect harmony, and the attributes of Priesthood.

KOREAN PAINTING.

Of about three hundred years ago.

52. BUDDHA TEACHING A DISCIPLE. Seated near a cliff. A painting of rich greens and gold on brown silk and mounted on old black and gold brocade.

An early Korean "butsuga" or religious picture, unsigned.

ISHIN.

Artist of a century ago.

53. KWANNON IN WHITE, seated on a rock overlooking the Ocean. Painted on silk, mounted on brocade.

TANYU.

A famous artist of more than 300 years ago.

54. DARUMA SEATED READING. A student of Buddha seated on a cliff reading by moonlight. Painting on silk, mounted on brocade.

A painting of great merit.

(See Plate No. 7.)

HOKO.

Japanese artist of sixty years ago.

55. YOUNG SPARROWS AND TIGER LILY. The little birds are quarrelling on the ground under a Tiger Lily, all on a toned greenish background of silk, mounted on grey pongee.

KANSI.

An artist of 100 years ago.

56. CHRYSANTHEMUMS AND PLUMS GROWING ON THE ROCKS. Painted in black and white on paper, mounted on gold colored brocade.

CHINESE PAINTING.

Said to be several hundred years old.

57. PHEASANTS AND CHINESE LILIES. The brilliant red and brown birds are on the rock near a waterfall near which are growing clusters of Chinese Lilies. Painting on grey silk and mounted on brocade.

(See Plate No. 4.)

KEISEN.

58. MOUNTAIN LANDSCAPE WITH WATERFALL. Companion piece to No. 5; the waterfall seen from the other side. Painting on silk and mounted on old brocade.

KOGETSU.

59. MIDNIGHT RAIN OVER A VILLAGE. A painting of great artistic charm, on silk and mounted on fine brocade.

(See Plate No. 2.)

UNSIGNED EARLY PAINTING.

60. BUTSUGA. Buddha Enthroned with two Disciples, resting on two Mythological animals before him; one the Sacred White Elephant and the other the Shishi. Painted on paper, mounted on blue and gold brocade, bronze tips.

VERY FINE EARLY PAINTING, the body and face of Buddha in gold outlined in red. It was found in a Temple in Kyoto.

HAKUO.

An artist dating back several hundred years.

61. KAN TEI, THE EMPEROR OF CHINA. Represented as holding a great Battle-Axe. Painting on silk, mounted on a very interesting old paper of "gold crackle."

UNSIGNED PAINTING.

62. KWANNON SEATED ON THE SACRED ELEPHANT. A very finely painted large Kakemono, which came from Thibet. Painted on silk, mounted on old red and gold brocade.

An exceedingly interesting "butsuga," or picture of a Deity; the White Elephant, his feet resting on the Sacred Lotus in red and green and with rich trappings holds the seated figure of Kwânnon on a Lotus throne, the halos as a background of rich green against the green of the silk, her robes of soft old greens with dull gold decoration. She wears a Lotus Crown and holds up a flaming blossom.

(See Plate No. 7.)

SETTEI.

Contemporary Japanese Artist.

63. YOUNG CHINESE GIRL. Wearing an Apricot colored robe of thin material over white, she is seated holding a fan. Half life-size. Painting on silk. Framed.

HOKUGEN.

An artist of the last generation.

64. EBISU, THE LUCKY GOD. He has just taken a great carp from the hook. Painting on paper mounted on pale blue brocade.

HOGANDO SHU UN.

Student of Tan Yu, a noted artist of perhaps 100 years ago.

65. FUJI SEEN ABOVE THE MIST. An early painting in monochrome on silk, and mounted on blue and gold brocade.

CHINESE PAINTING BY ZO YO SUI.

66. THE SEVEN LUCKY GODS. They are groupped on the Rocks under great pine trees, each with his attributes. Small Kakemono painted on silk and mounted on blue and gold flowered brocade.

An early painting of the Seventeenth Century.

YUHAKU.

A Japanese artist of the early Nineteenth Century.

67. THE SEVEN LUCKY GODS BOATING IN PARADISE. Ebisu, Hotei, Jurojin, Daikoku, Bishamon, Juroknten, etc., with their various attributes in a gay blue-bordered boat near a rocky coast. Painted and mounted on silk.

KORIN.

An artist of more than 200 years ago famed as a lacquer painter.

68. NANHANA FLOWERS IN SPRING. Primrose yellow in color on brownish green stalks. Painted on silk, mounted on old brocade.

KOREAN PAINTING.

69. BUTSUGA. Deity and Attendant carrying a vase with purple Chaku flowers. They are under a Bamboo. Painted on silk and mounted on an old weaving in a Shokko pattern.

Very early and interesting Korean Painting dating back to the 17th Century.

KIOKAWA HOIN.

A Japanese artist of the Kano School.

70. FARMERS IN AUTUMN. Very interesting detail, showing them reaping and threshing on the banks of a stream. Painted on silk and mounted on brocade.

KASOKU.

Japanese artist, the son of Toyien, who died about 100 years ago.

71. MOUNTAIN GORGE. Two men setting out in a small boat in the foreground, great pines growing from the cliffs. Painted on silk, mounted on gold colored brocade in a pattern of clouds.

SETTEI.

Modern Japanese Artist.

72. GEISHA GIRL PLAYING THE SAMISEN. Painting on silk. She wears a dress of brown and black tied with an Obi in gold, silver and blue; delicate sprays of pine in gold are scattered over the ivory colored silk background. Mounted on Gobelin blue brocade.

GOLD SCREEN, BY MITSUOSHI.

An artist dating back some hundred years.

73. KOMACHI, THE POETESS, on one panel, a Shrine and Temple on the other. Finely painted on a gold background, the general effect that of a gold screen. Found in Tokyo. Each panel, Ht., 66½ x 27¾ in.

HOKUSAI MANGWA.

A series of paintings attributed to Hokusai.

74. DAIMIO'S HUNTING PARTY. Autumn. The Daimio mounted is preceded by men with falcons, dogs in leash, etc. Painted on paper and mounted on brocade.

These twelve paintings are typical of the seasons and show interesting hunting, travelling and other scenes at various times of the year. They are old paintings and are attributed to Hokusai.

SEISEN.

A noted Japanese artist of the last fifty years.

75. FISHING NEAR A WATERFALL. A man casting a net from a rude boat polled by a boy just under a rock, beyond which is seen a waterfall from a great height. Painting on silk, mounted on brocade.

(See Plate No. 2.)

HOKUSAI (Attributed).

76. SPRING WITH TRAVELLERS. An Inn with a woman bringing out a basket, a merchant showing his wares to admiring people; and a Priest and attendant with banner. Painted on paper and mounted on brocade.

From the Hokusai "Mangwa" series see No. 74.

EARLY UNSIGNED KAKEMONO.

77. KWANNON IN WHITE AT THE ENTRANCE OF A CAVE. Note the form of the jewelled pendant and head-dress. Painted on silk, mounted on brocade.

Attributed to about 1750.

UNSIGNED.

78. SENNIN AND HIS DEER. Painted on silk and mounted on black brocade.

A very well painted early kakemono.

HOKUSAI (Attributed).

79. CROSSING THE RIVER. SUMMER. A favorite scene with Hoknsai showing a Boat full of passengers, a tired traveller who has dismounted from his horse, some others gossiping, the boatmen at either end poling hard against the current.
From the Hokusai Mangwa. See No. 74.

YEIJO.
Japanese artist of the last century.

80. LADY WATCHING A SHOWER. She wears a grey robe over white, tied with a rich green and gold obi; her black hair arranged with dull gold combs and pins. Through the square window the rain is seen on a charming river landscape with bridge. Painted on silk and mounted on a brocade with flowers and Stork in colors.

YEIJYO.
A painter of the last century.

81. LADY IN AUTUMN. She wears full Court Dress and is seen standing under a Kede Tree, whose crimson leaves have begun to fall. Painting on silk, mounted on brocade.
(See Plate No. 3.)

TOYOKUNI II.

82. TEN GIRLS. A group of girls in every rank in life, from the Noblewoman, to the Serving Maid, a poetess, the daughter of a merchant, etc., including one with the full face turned to the spectator (which is very unusual in Japanese Art). They are dressed in gay but harmonions colors. Painted on silk, mounted on brocade.
(See Plate No. 6.)

SUKENOBU.
Painting attributed to Sukenobu.

83. TWO LOVERS. Genroku design. They are seated near the open window, through which can be seen the red leaves of the Autumn Maple. Painted on silk, mounted on old brocade.
(See Plate No. 3.)

HOKUSAI.
Attributed to Hokusai.

84. WOOD SAWYERS IN SURUGA. From the "Thirty-six Views of Fuji," showing the mountain seen under the great log on which the men are at work. Painting on silk, mounted on old flowered brocade.
(See Plate No. 2.)

KOZAN.
Noted Artist of about 100 years ago.

85. THE BAMBOO, SYMBOL OF PURITY AND UPRIGHTNESS. Painting in monochrome on paper and mounted on gold colored silk.

UTAMARO.

A Spring Scene, attributed to this famous artist.

86. TWO LADIES ADMIRING PLUM BLOSSOMS. They are robed in rich silks and stand under a blue umbrella on a hillside thick with young plum trees in blossom; a little boy attendant carries water. Painting on silk, mounted on brocade.

SHOTEI.

Japanese artist of the last generation.

87. BIRD AND FLOWER PAINTING. Four little birds on a maple or Keide branch, just budding in spring and showing red winged seeds.

KEINEN.

An artist of about seventy years ago.

88. FULL MOON AND SLEEPING SPARROWS. They are on the bough of a Cherry Tree whose drooping blossom laden boughs cover the background. Painting on silk, mounted on brocade.

HOKUSAI (Copy).

89. DANCING GIRL. In full costume, with fan and flowered headdress. Painting on silk and mounted on brocade.

HOKUSAI (Attributed).

90. TOKAIDO STATION. Early Autumn, travellers asking for a light.
From the Hokusai "Mangwa" series. See No. 74.

AN UNSIGNED PAINTING.

91. MIOJIN BORNE BY A PEACOCK. Painting in colors in dark silk and mounted on old gold colored brocade.
A painting attributed to the Seventeenth Century, found in Kyoto.

SHOTEI.

92. THREE SLEEPY BIRDS ON A CHERRY BOUGH. A drooping branch of white blossoms seen against the full moon rising in blue mist. Painting on silk and mounted on brocade.

GAHO.

Japanese artist of fifty years ago.

93. PLUM BRANCH AND UGUISHU. Painting on silk similar to No. 94, but mounted differently.

94. PLUM BRANCH AND UGUISHU. The little grey bird on the blossoming branch. Painted on silk and mounted on brocade.

95. PLUM BRANCH AND UGUISHU. The little grey bird just alighting on the blossoming gnarled branch. Painting on silk and mounted on silk.

SHOTEI.

Japanese artist of the last generation.

96. A PAIR OF CRANES AT DAWN. They are standing in the water near small yellow pond lilies and leaves; their snowy plumage seen against the grey morning sky. Painting on silk, mounted on brocade.

HOKUSAI.

Attributed to Hokusai.

97. MOUNT FUJI AND MUSIC. A little boy has climbed on an old willow over a waterfall; inspired by Mount Fuji to play on his flute. Painting on silk mounted on brocade.

HOKUSAI.

Painting attributed to Hokusai.

98. KINTOKI WITH HIS PETS BY MOONLIGHT. The full moon rising from beyond the cliff shows the little fellow watching his monkey and white rabbit in a wrestling match. Painted on silk, mounted on crepe woven with flowers, butterflies and stream.

UTAMARO.

Attributed to Utamaro.

99. TWO DANCING GIRLS. They are dancing the stately measure of the "Banzai," or the "Dance of Ten Thousand Years"; their long robes of mauve, blue and black, patterned in blue. Painting on silk, mounted on brocade.

(See Plate No. 3.)

SOMEN.

Student of Okyo, flourished about 100 years ago.

100. LADY WALKING ON A COLD DAY. Her robes of blue patterned in gold and her head wound in a crimson lined Kamuri. Painted on silk and mounted on rich brocade.

An early and very interesting painting.

HOKUSAI (Attributed).

101. FISHING IN LATE SPRING. Men fishing in the rapid current, ladies and others watching from the bank. Overhead the white cherries are in full blossom.

From the Hokusai "Mangwa" series. See No. 74.

102. TRAVELLERS ADMIRING FUJI FROM THE BRIDGE. The Province of Suruga. From the same.

CHINESE PAINTING.

Painted about three hundred years ago.

103. A PAIR OF BIRDS IN A THICKET AT DUSK. The fading light touching the white Plum Blossoms.

Secured from a Temple at Kyoto.

HOKUSAI (Attributed).

104. TRAVELLING MUSICIANS. With drums, flutes and masques. People admiring near a house. Autumn foliage in the mountains.
From the Hokusai "Mangwa" series. See No. 74.

SHUNGIN.
Japanese artist of a century ago.

105. CHINESE LANDSCAPE. With two Sages admiring the view. Painting on silk, mounted on brocade.

TYOKUNU.
Japanese artist of a century ago.

106. MOUNTAIN LANDSCAPE WITH STREAM. A bridge leading to a Temple under the cliff. Painting in monochrome on paper.
By an artist famous for his mountain and water views.

KEIBUN.
An artist of about one hundred years ago famous for his Kwa Cho Paintings.

107. PAIR OF MANDARIN DUCKS SWIMMING UNDER A PINE. Snowy weather and the pine branches are snow-laden. Painted on silk mounted on gold colored brocade.

SHOEN.
A noted woman in modern Japanese art.

108. HEAD OF A GIRL SEEN AT A ROUND WINDOW. She holds a Battledore and is watching a cuckoo flying, a sign of Spring, as are the plums budding under a light snow. Small painting on silk handsomely mounted on blue and gold brocade.

CIOKUSEN.
Japanese artist of eighty years since.

109. TROUT IN A MOUNTAIN LAKE. An early painting in monochrome, showing two trout with reedy grasses. Painting on paper and mounted on pongee.

HOKUSAI (Attributed).

110. TRAVELLING DANCERS IN FRONT OF A SHRINE. Early Spring, and bunches of Cherry Blossoms are tied on their hats.
From the Hogusai "Mangwa" series. See No. 74.

TEIHAKU.
Flourished about a hundred years ago.

111. SHIRAHAGI FLOWERS. Resembling foxgloves. Painted on silk and mounted on golden brown brocade.

TOZEN.
Ancient Japanese Artist of some three hundred years ago.

112. SPRING IN CHINA. Rocky landscape and stream, the entire panorama soft with the pink of the blossoming plums and cherries. Painted on silk and mounted on brocade. Slight damage to mount at the top.

Plate 5.

No. 5. Sanraku. No. 16. Toyohiko. No. 2. Shugetsu.

SHINGIN.

An artist who worked about a hundred years ago.

113. PHEASANTS ON THE ROCKS. A cock-pheasant of brilliantly soft plumage near his mate on the rocks under a cherry tree in blossom on which is perched a grey bird with white throat. Painted on silk, and mounted on brocade.

KYOGYOKA.

An artist of about eighty years ago.

114. YOUNG GIRL TYING HER OBI, in front of a Mirror. Folio painting on silk in a frame of natural wood with rounded corners.

WALL PICTURE.

115. HEAVENLY PEOPLE. Three Buddhistic Angels floating in the Clouds, very finely painted. Framed. (No glass.)

The one in the centre is playing the flute while her companions either side bear the Sacred Symbols, the effect of floating in the clouds is remarkably well rendered, and the coloring brilliant but harmonious in excellent workmanship.

HOKUSAI (Attributed).

116. AUTUMN WITH THE WOOD CUTTERS. They are bringing in bundles of faggots.

From the Hokusai "Mangwa" series. See No. 74.

KWA CHO SCREEN.

Or a Screen painted with flower panels.

117. SPRING FLOWERS, on one panel in a lovely decoration of Cherry blossoms; the other panel representing the Autumn flowers equally well painted in Chrysanthemums and Daisies. Each panel, Ht., 60 x 28 in.

FIRE SCREEN PAINTED BY KYIKO.

A Japanese artist of the last generation.

118. SUNRISE AND SPARROWS. A two panel fire or floor screen painted with a band of waves on a gold ground at the bottom; above are wheeling sparrows seen against the rising sun. Each panel 2½ feet high and 3 feet long.

FURUHANA HOIN.

An artist of the present generation.

119. JUROJIN WITH AN ATTENDANT. Seated on a cliff near Bamboo under Pine Trees. Painting in monochrome on silk, mounted on brown brocade.

SOSEKI.

Japanese artist of about eighty years ago.

120. SENSUI MOUNTAIN AND WATERFALL. Maple season, painting on silk and mounted on pongee.

RO-KO-EN.

Chinese artist who has a high rank and who flourished about a hundred years ago.

121. THE SIESTA. A great white crane asleep on a willow overhanging the pond. Painting on silk, bordered with a rich gold, blue and silver strip and mounted on blue and gold brocade.

RAISHO.

Student of Nangaku who painted about forty years ago.

122. CAMELLIA AND BIRDS. A little brown and grey bird on a Camellia bush with many blossoms and buds of white. Painting on silk, mounted on brocade.

SHOSHUI.

Artist of about a century ago.

123. TIGER ROUSED NEAR A WATERFALL. A characteristic Japanese painting; the coloring is subdued and the effect very good.

SADO.

Japanese Artist of about eighty years ago.

124. SUNSET ON THE OCEAN. Painting on silk, mounted on gold colored brocade.

GASHO.

Who flourished during the last fifty years.

125. KOWO, A COURT LADY IN RETREAT. She is seen at the window watching the soldiers sent out to find her under the Giant Pines; early twilight with the Moon rising over the Mountains. Painting on silk, mounted on brocade.

HOKUSAI (Attributed).

126. INN WITH TRAVELLING MERCHANTS. They are selling Kimonos, Cotton, etc.
From the Hokusai "Mangwa" series. See No. 74.

127. AUTUMN RAIN. Travellers mounted, in Kago and on foot, caught in a heavy shower in the mountains.
From the "Mangwa" Series.

128. TRAVELLERS RESTING BY A STREAM. Near a Shrine.
From the same series.

SEISAI.

Flourished about 1800.

129. A VOLUME OF KWA CHO or Bird and Flower panels. The Falcon on the Pine, Blackbird and Hibiscus, Kingfisher and Wild Roses, Crane and Purple Iris Blue Bird on snow-covered Red Berries, and many others carefully finished paintings on paper. 16 paintings mounted in one volume, broadsheet size.

Plate 6.

No. 82. Toyokuni II. No. 48. Bunru.

KOSETTSU.

Great Contemporary Artist.

130. "WAGA OMOI GO." "Oh, my sweet Son." The wandering mother in search of her son, wearing thin white garments which add to the forlorn appearance of this distressed creature, who has lost her mind in her search for the boy.

This painting secured the prize in the Museum at Uyeno Park.

(See Plate I. Frontispiece.)

RANGA.

A Japanese artist of about sixty years ago.

131. FLYING STORKS AND WAVES. Three Storks flying to the Shore on which little waves are beating. Painting on silk.

Framed in dull gold.

132. SOLDIERS GOING TO THEIR PROVINCES. Passing Asamakudari on the Road from Tokyo, crossing Suruga. Painting on silk. Framed in dull gold.

SETTEI.

Contemporary Japanese Artist.

133. HARUBA OR "SPRING DAYS." A Geisha Girl seated with her Samisen watching the falling Cherry Petals. Life size. Dull gilt frame.

CHIKUSEN.

Modern Japanese Artist.

135. WATERFALL LANDSCAPE. A traveller admiring seated under a Giant Pine in the foreground. Painted on paper and mounted on blue pongee.

BUNRYO.

Contemporary Japanese Artist.

136. COURT LADY READING A POEM. She wears a many folded violet robe over red and is seated near the open Shoji, showing flowers outside. Painted on silk and mounted on brocade.

SETTEI.

Contemporary Artist.

137. CHINESE GIRL STANDING IN A FIELD OF POPPIES. Their rich color shown to advantage against the gauzy drapery. Painting on silk, mounted on sage green brocade.

DOIN.

Japanese artist who flourished about fifty years ago.

138. HAGI FLOWERS BY MOONLIGHT. Sprays of pink blossoms under the full moon rising above light floating clouds. Painting on silk, mounted on greyish blue brocade.

BUNRYO.
Noted Contemporary Artist.

139. GIRL IN HER WEDDING DRESS. Life size and seen at half length, her white head-dress arranged with gold Chrysanthemums. Painting on silk, mounted on gold colored brocade.

KOSETTSU.
Contemporary Japanese Artist.

140. TADANORI KILLED IN BATTLE. Showing him wandering over the battlefields, now soft with dropping cherry flowers, where he had lost when he had participated in a fight for life. Dull bronzed frame.

A very finely painted picture showing the famous warrior life size.

UNSIGNED PAINTING.

141. SCENE IN PARADISE. With a Soul Mounting to Paradise, where two Figures of Buddha in gold await him. Suggestion of earth and other men below. Painting on silk, mounted on blue and gold brocade.

ROGETSU.
Japanese artist of the present generation.

142. LANDSCAPE AND WATERFALL. Soft coloring, painted on silk and mounted on gold colored brocade.

SHOTEI.
Artist of about fifty years ago.

143. WILLOW AND BIRDS. Two little brown and pink birds on a flowering drooping spray of small pink blossoms. Painting on silk, mounted on brown brocade.

KOSETTSU.
Contemporary Japanese Artist.

144. FISHERMAN'S GIRL WITH SALT BUCKETS. Painting on silk, mounted on gold colored brocade in a lovely "cloud" pattern.

145. A PORCUPINE, EARLY MORNING. Painting on silk, very artistically toned to represent the flush of early morning. Mounted on a greyish blue brocade on gold colored silk.

146. TWO DOLLS. Painting on silk on a rosy tinted ground, mounted on a lilac and gold brocade.

147. DANCING GIRL. Nearly life size, in the Matsukaze Dance in which she wears a Masque with a companion. Large painting on silk, framed in dull gold.

This painting took a prize in the Japanese Art Museum, Tokyo.

148. DRESSING THE BRIDE. A Maid in dark robes is dressing the kneeling girl, and arranging the bridal head-dress. Life-size. Painting on silk on a gold background. Framed in dull gold.

Plate 7.

No. 54. Tanyu. No. 62. Thibetan Painting. No. 19. Hoin.

KOSETTSU.

149. THE DEATH OF THE MOTHER. "Myono Kaze." A Priest performing the offices for the dying Mother, around whom are grouped the distressed family. Painting on silk. Framed in dull gold.

A Painting which secured a prize in the Tokyo Art Museum.

150. "DOYOBOSHI." Young Girl with her doll, amusing herself on a hot day. Near her is a rack of softly colored kimonos and obi. Nearly life-size, on silk. Framed.

JAPANESE PRINTS.

BUNRO.

151. TWO LOVERS. Rare example but time-worn.

(See Plate No. 8.)

152. FUSATANE. THE PEONY FESTIVAL. Triptych. A composition with six figures seen against huge pink, pale blue and pale yellow peonies.

HIROSHIGE.

153. CHUBAN, showing the Barrier, with tents and fires.

154. SNOW LANDSCAPE. A little village at the foot of great snow-covered hills. Chuban.

155. WAKASA. A noted print from the upright "60 Odd Provinces," for the artistic effect of the white-sail red junk in the picture.

156. SHIBAURO. From the "100 Views of Yedo." Upright.

157. TSUSHOMA IN OWARI. The river gay with the red Festival Boats.

157a. BONOURA. Satsuma, The "Needle Rocks" from the series of "60 Odd Provinces."

158. EITAI BASHI OR BRIDGE. A noted print from the series. Oblong broadsheet.

HOKUSAI.

159. KOBAN OR SMALL PRINT. Ferryboat loaded with Passengers being poled across the river.

160. KOBAN. Two men crossing a bridge.

161. SALT GATHERERS. Koban.

162. PEASANTS FEEDING THEIR HORSE AT NOON. Koban.

163. CANAL WITH BOATS AND VILLAGE.

164. TRAVELLERS ADMIRING FUJI. Chuban; showing one leading a horse.

165. CHUBAN. Fuji seen through the great tub. The small series.

166. THE LUMBER YARD. Chuban.

KUNIYOSHI.

167. A FIERCE WARRIOR ATTACKING A DRAGON. A fine original impression in rich coloring. Broadsheet.
(See Plate No. 8.)

168. THE FIGHT AT THE WATER WHEEL. Triptych of great power and fine coloring.

169. GIRL IN A BLUE FLOWERED GOWN, carrying a blue jar. Kakemono print.
(See Plate No. 8.)

170. GIRL MAKING AN OBI. She is seated near a fire of logs and wears a blue dress of shokko pattern.

171. GIRL IN BLUE, seen at half length against a snowy hillside.

KUNISADA.

172. DANCING GIRL WITH HER ATTENDANT, who is ready to hand her a bouquet of cherry blossoms.

173. YOUNG GIRL CROSSING A STREAM IN AUTUMN. She stands on a rock under an old Maple Tree.

174. LITTLE MAID IN A SHORT GOWN AND BUTTERFLY OBI.

175. A GIRL AT HER DRESSING. Her blue wash-bowl in a black laequer holder, fan and other details are very interesting.

176. TRIPTYCH BY KUNISADA. Verandah with a Lord and attendant and Three Ladies admiring Cherry Blossoms.

177. OGATASABURO. Boys amusing themselves by wrestling. Broadsheet in black and white.

178. SADAHIDE. Battle scene near Tokyo. A print of action and vigor of line.

179. SHUNTEI. A boy's fight with a Warrior. Fine coloring.

180. SEIHO. A Lady in pink, seated, filling her pipe.

181. SENSHUN. Theatrical performance, showing the stage, the dancers, the musicians and part of the audience.

182. SHUNSEN LANDSCAPE. Travellers viewing Fuji through ragged pines across the water. Good impression with margins.

183. SHUNSEN LANDSCAPE. Showing travellers entering an Inn.

184. SHUNSEN LANDSCAPE. Two ladies with a child near an old hut and picket fence.

185. SHUNZAN. Two boys amusing themselves. Chuban, rare example but time-worn.

TOYOKUNI

186. A SERIES OF FAMOUS ACTORS. 130 broadsheets bound in one volume, opening on both sides to show the prints in question.
All the Theatres and their famous actors are shown in this series of prints, they are mainly half length, or bust length with some diptychs, etc. The backgrounds of landscape, night scenes and various landscapes are very good, and there are a number on a vivid scarlet or bright blue ground. Nearly all are in good condition.

187. LADY AT FLOWER ARRANGEMENT. She is seated near a couch, her billowy folds of black and blue robes form a delightful composition.

188. YOUNG GIRL AT HER DRESSING. The entire ground work in gauffrage.

189. GIRL AND HER LOVER. She is helping him on with his cloak. Small print.

190. GIRL IN BLUE TYING HER OBI. She is standing near a floor screen of landscape painting.

191. GIRL READING A LONG LETTER. Good printing and coloring.

192. LADY DANCING HOLDING A LANTERN.

193. LADY IN BLUE WITH BLACK OBI, near an Iris Screen.

194. TWO LADIES IN PINK, with two men in lavender and brown. A Toyokuni of a good period, but time-worn.

195. TOYOKUNI. A lady who has just arisen from a couch.

YEISEN.

196. LADY IN LAVENDER AND PINK standing near a screen. She is just preparing to go out.

197. KAKEMONO PRINT. Lady in brown, with a lighted lantern.

198. YOSHIWARA BEAUTY AND TWO LITTLE ATTENDANTS.

199. KUNIYASU. Girl in blue and pink seated.

200. YEISEN. Girl reading a book, kneeling near a pile of the volumes. Moonlight landscape beyond.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

Plate 8.

No. 169. Kuniyoshi.

No. 167. Kuniyoshi.

No. 151. Bunro.

Plate 1.

No. 159. Kuniyoshi: Gio and Gijo, Famous Dancers.

View from April 21 No. 50 Sale April 27

JAPANESE COLOR PRINTS

A SPECIAL COLLECTION
Selected for their Decorative Qualities

The Property of
MISS MARION HAMILTON CARTER
of New York

Quotation from Miss Carter's foreword: "Instead of trying to cover the entire field of Japanese Prints from the Primitives to the Last Great One, I have concentrated upon a single idea, 'decoration.' I believe that there are numbers of people who have a place for just such wall pictures, either in summer homes, or in the halls of apartments . . . on which the ordinary picture looks like nothing so much as a postage stamp and the fine painting is thrown away. . . . "

All in bevelled mats of a soft silvery kidskin paper and ready for framing.

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INTRODUCTION.

During recent years the question of home decoration has become one of our national interests, and public appreciation has at the same time awakened to the decorative possibilities of Kunisada's and Kuniyoshi's prints as wall pictures, not to mention their value to art students as studies in "poster effects" and color combinations. Unfortunately, however, the soft neutral shades that harmonize with anything in a room—tan, mustard, putty, "peanut," fawn, sage, blue gray—are found only in the printings of sixty years ago or more before the aniline dyes came in; and still more unfortunately, great numbers of these beautiful early impressions have already ceased to exist, perishing in the fires that afflict Japan more than any other country, eaten by worms, or worn out through the thumbing of the books in which most of them originally appeared, so that Kunisada's early prints in fine colors and his triptychs have of late become very scarce. Kuniyoshi's have always been so, and as the supply of early prints is strictly limited, these will soon have disappeared from ordinary circulation just as the once plentiful Utamaros have disappeared.

Among single upright prints, large heads are especially decorative, and many of Kunisada's have a characterization, a quality of portraiture, it would be foolish to deny, while the Kuniyoshi heads are portraits of real people with real passions and purposes, people as real and modern as ourselves. Large heads by the latter are so few as hardly to be known to collectors, but until seeing them, one forms but an imperfect idea of his superb draughtsmanship, his power of depicting character with a few lines, and of a versatility that was equal to anything he undertook. Added to that, he was a veritable color wizard, yet astonishing as some of his combinations and colorings of natural objects often are, they are so free from self-consciousness and pose as to seem unbelievably right, even to an apple-green sea! Whatever else may be said either for or against these two men, they at least did pictures that can be seen across a room—which is a prime desideratum in wall decoration and more than can be said of some of the choicest prints by other men.

In making my collection I have radically departed from the usual custom. Instead of trying to cover the entire field of Japanese prints with a bit here and bit there from the Primitives to the Last Great One, I have concentrated upon a single idea—*Decoration*—and the work of these two great "poster painters," Kunisada and Kuniyoshi, believing that there are numbers of people at the present time who have a place for just such wall pictures, either in summer homes, or in the halls of apartments, of which there are at least a million in New York crying aloud for adequate decoration. Indeed, it almost seems as if the triptych had been especially designed to meet the problem of the long, forbidding party wall on which the ordinary small picture looks like nothing so much as a postage stamp, and the fine painting is thrown away. Hang a triptych opposite a door from which it receives light and see how it changes the character not only of the hall, but of the room into which it sends its cheerful color song!

MARION HAMILTON CARTER.

Plate 2.

No. 102.
No. 101.
No. 95.
No. 91.

JAPANESE COLOR PRINTS

A Special Collection selected for their Decorative Qualities

The Property of

Miss Marion Hamilton Carter of New York

NOTE: Mainly in bevelled mats of silver colored kidskin paper and ready for framing. (See note No. 77).

KUNISADA, 1785-1864.

Kunisada, the best known of Toyokuni's pupils, took the name Toyokuni II. in 1844, which he usually, though not always, signed in a colored cartouche. The first Toyokuni is not known to have used this device, and whenever the signature is found thus inscribed we are safe in attributing the work to Kunisada.

1. WOMAN IN BLUE. Signed Kunisada.
2. WOMAN STANDING AT A GATE. A sample of Kunisada's very early work. Signed Kunisada.
3. "THE WOMAN OF THE CHERRY BLOSSOMS." A curious bit of designing in which the blossoms of the tree appear as if cut out of her robe. Signed Kunisada.
4. STANDING FIGURE OF A WOMAN. Signed Kunisada.
5. FLUTE PLAYER with a large basket hat standing by a gate. Signed Kunisada.
6. STANDING FIGURE OF A WOMAN. Signed Toyokuni.
7. PORTER WITH BOXES IN A SNOW STORM. Signed Kunisada.
8. BOATMAN WEIGHING ANCHOR and finding he has caught a little demon. Signed Kunisada.
9. WARRIOR MAKING A CLOUD OF MAGICAL SMOKE which conceals him from his enemies. A strikingly decorative color combination of smoke grays and lamp black touched out with "peanut" and dull red. Signed Toyokuni.
10. MAN AND LANTERN UNDER A BLOOMING CHERRY BRANCH. Another striking design in his "poster" manner. White robe entirely done in fine gauffrage. Signed Toyokuni.

11. INABA KOZO, A NOTED ROBBER, escaping from his prison by using his inverted parasol as a boat on the flood breaking through the prison stockade. A fine print in rich deep coloring with "black on black" pattern robe. Seal dated 1856. Signed Toyokuni.

12. LADY STANDING UNDER A CHERRY TREE. A graceful figure and beautiful color combination. Signed Toyokuni.

13. KUZU-NO-HA. The spirit of a fox that takes the form of a woman, walking in a peony garden at night. An interesting color combination in pale neutral blue, dull red, "peanut," set off with rich black and gauffrage. Signed Toyokuni.

14. MAN IN BLUE. Night scene on the river bank. Procession of silhouette, or shadow figures in the background. Grain of wood block showing. A beautiful impression. Signed Toyokuni.
Companion piece to the one following.

15. MAN IN BLUE. Signed Toyokuni.

16. WOMAN WALKING BY THE RIVER AT NIGHT. Boats with red lanterns. Signed Toyokuni.

Twelve heads from a Tokaido series done in collaboration with Hiroshige. All are beautiful early impressions in fine condition, the blacks unusually rich and deep. Signed Toyokuni.

17. MAN WITH SWORD.

18. MAN'S HEAD.

19. PORTRAIT OF A "STRONG MAN."

20. PORTRAIT OF OHTSU-MATAHEI, the famous artist.

21. PORTRAIT OF A YOUNG SAMURAI.

22. WOMAN'S HEAD in gorgeous blue flower headdress. Gauffrage.

23. MAN IN A BLACK ROBE. Beautiful pattern in "black on black."

24. ACTOR'S HEAD with a face painted. Splendid impression.

25. WOMAN'S HEAD.

26. FISHERMAN IN STRAW RAIN COAT caught in a storm.

27. HEAD OF A FEMALE DANCER.

28. HEAD OF A WOMAN with baby in her arms going through the snow.

29. WOMAN BURNING INCENSE. Signed Toyokuni.

30. LADY MAKING FOLDED AND CUT PAPER FIGURES. One of the "Famous Beauties" series. Pattern of background gauffered and flecked with gold.

31. MAN RESTING UNDER PINE TREES behind which, Fuji, white and stately, is seen rising in the distance. An interesting picture in soft harmonious coloring and rich velvet black. A beautiful impression. Signed Toyokuni.

32. LADY KNEELING UNDER A LAMP IN FRONT OF A SCREEN. A veritable welter of color, yet all in harmony. Here we see what Kunisada could do when he turned loose in the paint box! A beautiful impression. Signed Toyokuni.

33. MOTHER DOING UP HER CHILD'S HAIR, while he takes out the usual feelings of infancy on the cat! Beautiful and unusual coloring; fine impression. Early work. Signed Kunisada.

34. ACTOR POSING IN "GREEN TIGER" ROBE. A striking design. Beautiful impression. The white of the robe is finely gauffered. Signed Toyokuni.
Companion piece to the one following.

35. ACTOR POSING IN "SWOOPING EAGLE" ROBE. Striking design. Beautiful impression. Gauffrage. Damaged spot in upper left corner. Signed Toyokuni.
Companion piece to the one following.

36. ACTOR POSING IN "WAVE-AND-SEAGULL" ROBE. Beautiful impression. Fine gauffrage. Signed Toyokuni.

37. ACTOR POSING IN "DEMON" ROBE. Rich dark colors. Dark background. Gauffrage. A beautiful impression. Signed Toyokuni.
Companion piece to the one following.

38. ACTOR POSING IN "FISH-AND-STREAM" ROBE. A wonderful color combination in brown, putty, blue, gray and black against a dark background. Gauffrage. BEAUTIFUL IMPRESSION. Signed Toyokuni.
Companion piece to the one following.

39. ACTOR POSING IN "WILD-CAT" ROBE. Another extraordinary color combination against a dark background. Gauffrage. BEAUTIFUL IMPRESSION. Signed Toyokuni.
Companion piece to the one following.

40. ACTOR POSING IN "BADGER-AND-GRAPEVINE" ROBE. Two figures. Gauffrage. Beautiful impression. Signed Toyokuni.

41. ——. THE SAME but a different printing. Putty color has been substituted for the pale mulberry grapes of the preceding and the background much lightened. No gauffrage. Signed Toyokuni.

42. ACTOR POSING IN FANCY ROBE. Gauffrage. Signed Toyokuni.

43. ACTOR POSING IN "GREEN DRAGON" ROBE. A fine color combination in greens, brown, red, putty and rich, glossy black. A beautiful impression. Signed Toyokuni.

44. YOUNG GIRL IN A HIGH WIND HOLDING UP A GAUZE COAT. A delightful picture and a fine example of the early printer's art. The stripes and the design in blue of her robe are gauffered giving a depth of tone the flat printing never attains. ONE OF THE FINEST PIECES IN THE COLLECTION.

Illustrated on Plate II.

Three heads from a scarce early series, and beautiful examples of the printer's art. As a departure from the ordinary custom, the gauffrage has been used—on the sky! Note the fine, sharp printing of the imitation wood grain on the side. Signed Toyokuni.

45. MAN UNDER A GOURD VINE from which hang two large green gourds.

46. WOMAN IN WHITE UNDER A GOURD with yellow blossoms.

47. ACTOR IN BLUE AND WHITE ROBE posing under the branch of a pine against a gauffrage moon. Robe a solid, fine gauffrage. Note the light haze about the moon.

---

48. MAN IN BLACK ROBE, blue and white figures. . .

Two fine portrait heads from a scarce series dated 1852; signed Toyokuni.

49. HALF LENGTH FIGURE OF MAN in putty colored cap and richly decorated robe.

50. HALF LENGTH FIGURE OF WOMAN in putty colored robe with white medallions. One of Kunisada's finest portrait heads.

51. HALF LENGTH PORTRAIT OF MAN with a parasol back of his head giving the effect of a halo. Putty colored robe with white medallions.

A fine example of his "poster" style at its best.

52. PORTRAIT HEAD OF MAN in sage green robe, white medallions. Face printed in color. Signed Toyokuni.

53. PORTRAIT HEAD OF MAN in black and gray spotted robe, white medallions. Face in flesh color. Signed Toyokuni.

54. HEAD OF MAN in black and gray spotted robe. Face in flesh color. Signed Toyokuni.

55. PORTRAIT OF LADY in purple and red watching a bird. A fine impression with rich, glossy black. Signed Kunisada.

56. ACTOR IN "EAGLE" ROBE posed against a night background in which bamboos can be dimly seen. A STRIKING DESIGN. Signed Toyokuni.

SIXTEEN SHEETS FROM THE SERIES "COURT LIFE IN JAPAN."

This series, very scarce today in the early editions, is unquestionably one of Kunisada's finest works. Many of the prints in it are famous for their beauty of color and excellence of composition, and are more nearly "pictures" in the Occidental sense of the word than are the majority of Japanese prints. While many of these are so lavish of detail as to place them almost in the category of portfolio specimens, their carrying power is quite extraordinary, scenes and figures standing out clearly across a large room. All sixteen sheets are beautiful prints in fine condition; all are enriched with more or less gauffrage. All are signed, Kunisada, and bear the seal of the publisher, Tsutaya, the "Aratame," or censor's seal, and the date seal, 1859.

57. LADY AND ATTENDANTS walking under a blooming cherry tree.

58. CAUGHT IN THE RAIN AT NIGHT.

59. PARTY OF MASKERS crossing a bridge in Autumn. A lovely bit of landscape in the distance.

60. THREE DANCERS IN A GARDEN.

61. NIGHT BY THE RIVER. A lady and her escort beside a flaming sconce; a lighted house in the distance. One of the most charming pictures of the series.

62. LADY LOOKING THROUGH A MOSQUITO NETTING under which she has taken refuge during a thunder storm while her attendant prepares to burn incense to ward off the lightning, by which both women are much frightened.

63. THREE PEOPLE IN A BALCONY celebrating Tanabata holiday.

64. SAMURAI AND YOUNG GIRLS under a branch of plum blossoms.

65. MOONLIGHT COMING THROUGH A WINDOW—with startling results in light and shade! A FAMOUS PRINT.

66. LADY LOOKING BETWEEN SLATTED CURTAINS. Her little dog, that has run out from under one, is entirely done in deep gauffrage.

67. NIGHT ON A BALCONY under a blossoming cherry tree. Lady's white robe entirely in gauffrage.

68. THREE YOUNG SAMURAIS by the seashore under a pine tree from which droop the blossoms of a wistaria vine. Sea and sky melt together without the usual intervention of a black horizon line. A LOVELY PICTURE AND ONE OF THE FINEST KUNISADA EVER DID.

69. TWO PEOPLE MEETING A SPIRIT on a bridge at night, which has so terrified the lady that she has fallen on her knees.

70. ATTENDANT SCRUBBING HER MISTRESS, who leans over a tub, while a second attendant brings paraphernalia for hair dressing. Lady's white robe entirely in gauffrage. A FAMOUS PRINT.

71. MOONLIGHT IN A GARDEN beside a lighted house.

72. OUT IN A SNOW STORM. Three figures walking under parasols, and behind them several others snowballing each other. A lovely little snow scene in the distance. Another of the famous prints of this series.

The early printer was no slave to the artist, but took an occasional fling at the paintbox and made experiments in color combinations on his own account—as witness the two splendid prints following.

73. THE YOUNG ASTROLOGER. He holds a compass bearing the zodiacal signs and gazes at the stars. His rich black robe is set off with smoke grey rosettes and "peanut" wave embroidery; tinted flesh in face and hand.

A beautiful impression; colors as when printed. Signed Toyokuni. Date seal 1852. RARE.

74. ——. THE SAME but in different coloring. "Peanut" has been substituted for the smoke grey giving a warmer, richer tone.

Of all Kunisada's innumerable portrait heads, "The Young Astrologer" is probably the finest.

75. THE STAR GAZER. A striking color combination in rich black, grays, "peanut," putty and brown, touched off with dull green and red. Gauffrage, and "black on black." A beautiful impression. Signed Toyokuni. Rare.

DIPTYCH.

76. SAMURAI DEFENDING HIMSELF FROM A WARRIOR WOMAN. Interesting handling of pouring rain, which, however, the artist is careful not to let fall on his figures.

TRIPTYCHS.

Of these triptychs—known to the initiate as "hall-wallers"—one may give the general description that all are fine early impressions, most of them in the soft neutral colors, the velvet blacks and sharp registers that disappear in the later editions, and nearly all of them are enriched with gauffrage. All are in unusually good condition, though an occasional soiled spot is to be found, and the mats conceal a few corners worn away by the thumbing of the books of which they were originally a part. All are highly decorative and suitable for wall hanging, particularly in halls and over book shelves where upright panelling is needed to break the expanse. They are matted, ready for framing. Triptychs of this quality are today very scarce.

77. FUJIWARA-NO-HARIHIRA COMING FROM YEDO. Fuji in the distance. Signed Kunisada.

78. PROCESSION OF THE EMPEROR IN SPRING. Signed "by request" Kunisada.

79. NOBLEMAN IN COURT COSTUME RECEIVING MESSENGERS. A splendid impression. Signed Toyokuni.

80. SCENE OVERLOOKING THE RICE FIELDS. Signed Toyokuni.

81. PLEASURE PARTY CAUGHT IN A SHOWER. An unusual design, the figures in all three panels being dressed precisely alike, and with a curious color combination in which light purple, white and green are the dominant notes. A fine print but badly worm eaten. Signed Toyokuni.

82. SAMURAI PROTECTING HIMSELF by magically producing a huge snake, to the terror of his enemies. Signed Toyokuni.

83. INARI SHRINE IN HARITA, SHIMOSA. Signed "By request" Kunisada.

84. PARTY IN BALCONY enjoying a view of the harbor by moonlight. Signed Toyokuni.

85. YOUNG SAMURAI DEFENDING HIMSELF with his parasol from a robber at night. Signed Toyokuni.

86. THE LANTERN HANGERS. A very interesting twilight scene. Signed Toyokuni.

87. GEISHA DANCING under a string of lanterns on a holiday night. Signed Toyokuni.

88. BALCONIES BESIDE A RUSHING STREAM. An admirer has crossed the stream, climbed up, and is offering a vase of flowers to a coy damsel whose stern parent is none too pleased by the intrusion. Signed Toyokuni.

89. THREE STRIKING FIGURES IN FRONT OF A BAMBOO SCREEN. Signed Toyokuni.

90. GODDESS APPEARING IN A CLOUD to travelers. Signed Toyokuni.

91. FREEING THE BIRDS FROM THEIR CAGES. A balcony scene by the river, with a lovely bit of landscape in the distance. Aside from its beauty of coloring and design, this print is remarkable for its large amount of gauffrage, both white and colored. Note the slats of the white curtain, and the red robe in the first panel; the rosettes on the man's robe, center panel; the flower decoration, etc., in the robes of the women in the third panel.

Seldom do we find a single print—except the surimono—much less a triptych on which such a wealth of care and work have been expended. Signed Toyokuni. RARE.

(See Plate 2.)

92. "A SYMPHONY IN BLUES." Five men walking under a wistaria in bloom. A striking design in which the effect is obtained largely through repetition of theme. Signed Toyokuni.

93. ILLUSTRATION FROM A FAIRY STORY. A striking design with an Icho tree as a background. Signed Toyokuni.

94. THREE FIGURES OUTSIDE A TEAHOUSE AT NIGHT. Curious cloud effect and fine wood grain in first panel. Beautiful impression. Signed Toyokuni.

95. THE BABY'S BIRTHDAY FESTIVAL. A delightful picture of home life, beautiful in design and coloring. A perfect impression, rich in gauffrage, both colored and white. Signed Toyokuni. Rare.

Illustrated, Plate III.

96. CATCHING FIREFLIES BY STARLIGHT. A beautiful impression. Signed Kunisada.

97. TWO WOMEN DISPUTING the respective merits of their fowls while a third stands umpire. The feathers of the white rooster are entirely done in gauffrage. A fine impression. Signed Toyokuni.

Plate 3.

No. 109. Yeisen.
No. 156. Kuniyoshi.
No. 44. Toyokuni.
No. 112. Yeisui.

98. AN EVENING PARTY BY THE RIVER. An excellent impression with an unusual quantity of gauffrage. Signed Toyokuni.

99. THREE FIGURES (LARGE HEADS) outside a teahouse upon which can be seen the shadows of dancers. A fine sharp impression with rich black and putty color. Dated 1852. Signed Toyokuni.

100. PARTY ON BALCONY watching boatmen snaring ducks on the river. Unusual quantity of gauffrage. Note the morning-glory robe in left panel. A beautiful impression in fine condition, though some of the blues have become badly tarnished by age—much to the improvement of the color scheme, however! Signed Toyokuni.

Illustrated, Plate III.

101. EVENING ON THE BALCONY. In the distance, a charming bit of landscape in mist and moonlight. One of Kunisada's finest triptychs. A perfect impression, fine condition. Signed Toyokuni.

Illustrated, Plate III.

102. PARTY GATHERING BAMBOO SHOOTS. One young person has tumbled over backwards—to the great delight of another. A fine impression in beautiful soft colors, but the blue robe in the right panel is badly tarnished with age—probably to the improvement of the color scheme. Signed Toyokuni.

Illustrated, Plate III.

KUNISADA AND HIROSHIGE.

103. CATCHING FIREFLIES BY THE RIVER AT NIGHT. Left panel signed Hiroshige; right panel, Toyokuni; the authorship of the center panel is left to our imagination. A brilliant impression in fine condition of this famous print.

MISCELLANEOUS PRINTS.

SADAHIDE.

104. TWO CLOTH BEATERS BY THE RIVER stopping their work to watch a flight of wild geese. Upright print; beautiful impression. Signed Sadahide.

Companion piece to the one following.

105. TWO WOMEN IN A HIGH WIND by a river watching a flight of birds. Signed Sadahide.

HIROSHIGE.

106. LADY SITTING ON THE BENCH in the bright sun, her shadow being thrown on the house back of her. One of Hiroshige's rare shadow pieces. A fine impression. Signed Hiroshige.

KUNISADA.

107. MOTHER AND CHILD WALKING IN A SNOW STORM. The child has a big mask which he has raised to look at something and from under which his chubby face peeps out, a very human little face, too. Background of snow-covered roofs. Beautiful impression. Signed Toyokuni.

KUNIYAZU.

Kuniyazu died young and left behind him so little work that he has never become known and rated at his true worth. The pieces of his that occasionally turn up are often as beautiful as they are rare.

108. OIRAN OUT WALKING WITH TWO ATTENDANTS—on a lemon yellow ground! A queer, but effective color scheme: Neutral blue, dull green and pale red on putty color, set off by lemon yellow and rich black. The flowers above her head are entirely in gauffrage. A FINE PRINT AND RARE. Signed Kuniyazu.

YEISEN.

109. LADY GOING TO A TEMPLE FESTIVAL through clouds of pink dust in a high wind. This fine old print is quite the liveliest thing in the collection. The soft, yet vivid apple green of her robe shades into an equally vivid blue set off by the red of her undergarment; the delightful little scene in the background—temple roofs, banners, trees and large swirling clouds—is entirely blue print. A BEAUTIFUL IMPRESSION, EXCELLENT CONDITION. RARE. Signed Yeisen.

Illustrated, Plate II.

110. LADY OUT WALKING BY A STREAM. Tops of grass and flowers done in gauffrage. A beautiful impression. Signed Yeisen.

YEISHO.

111. LADY READING A LETTER. A characteristic piece of this artist's scarce work. A fine impression; excellent condition. Signed Yeisho.

YEISUI.

112. LADY WITH A LACQUER FLOWER STAND. Large heads in the Utamaro manner by this artist are scarce and by some collectors are preferred to Utamaro. An excellent impression; good condition. Signed Yeisui.

Illustrated, Plate II.

YOSHITORA.

113. ACTOR'S HEAD with a mountain rising directly behind it. An odd conception to say the least. A fine impression in soft neutral coloring. Signed Yoshitora.

HOKUSHU.

114. ACTOR IN BLACK with a large pink mask; yellow background. Striking if not soothing. Signed Hokushu.

KUNISADA.

115. WARRIOR WITH PAINTED FACE. A fine sharp print, though the reds are considerably tarnished with age. Seal dated 1852. Signed Toyokuni.

KUNICHIKA.

116. TRIPTYCH. Three people in a snow storm making a snow man. Clear sharp impression. Signed Kunichika.

KUNIMARO.

117. TRIPTYCH. "Sunrise on New Year's Day." A striking color scheme in grays and blues. Beautiful impression; excellent condition. Signed Kunimaro.

HIROSHIGE.

118. TRIPTYCH. Pleasure party on the river in spring. A charming picture. Signed Hiroshige.

119. TRIPTYCH. The great festival day of the temple of Enoshima Island. A large procession of ladies with parasols in the foreground. A high sea running near shore, junks sailing away further ont, Fuji rising in the distance. One of the most decorative of all Hiroshige's prints. A beautiful impression in fine condition. Rare. Signed Hiroshige.

SADAHIDE.

120. TRIPTYCH. LAKE BIWA. A strange, imaginative picture, that seems more like a scene from a dream than from reality. Signed Sadahide.

121. TRIPTYCH. Fight between tigers and a dragon. A composition of great vigor of action and boldness of design. It is most unusual to find figures of this size attempted in a triptych. A remarkably brilliant impression in perfect register, though the purple has become somewhat tarnished with age. Seal dated 1858. Signed Sadahide. Rare. (This is the only year in which the date seal occurs alone without the censor's seals.)

YEISEN.

122. MUSICIANS on a balcony by a river. Blue print. Beautiful impression considerably mellowed by age. Signed Yeisen.

KUNIYOSHI, 1797-1860.

"Kuniyoshi's art is singularly vital and sincere. He alone of the Japanese artists of his time fully grappled with the difficult problem of light and shade."—Hamilton Easter Field, Arts and Decoration, March, 1917.

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123. THE WASP'S NEST. A striking picture. Beautiful impression, fine condition, though slightly damaged at the fold. Rare. Signed Kuniyoshi.

124. MAN'S HEAD. From "Letters of the Alphabet" series. A fine impression. Signed Kuniyoshi.

125. "THE BLUE MAN." An interesting illustration of Kuniyoshi's "poster" style, showing how, with a few lines and swab of color he obtained extraordinary effects. Signed Kuniyoshi.

126. "THE RED MAN." Fencing master in scarlet robe. An unusual print. Shū red, or scarlet, made from the same pigment as that in the red lacquer, was seldom used in prints. It has an unfortunate trick of tarnishing with age to an uneven rust color and is rarely seen today in anything like its original beauty. In this print we see it very nearly as it must have looked when it came from the block. Excellent impression; good condition. Rare. Signed Kuniyoshi.

127. A QUARREL OVER A GAME. Fine example of "black on black." Gauffrage. Good impression; good condition. Signed Kuniyoshi.

128. ACTOR POSE. Good impression; good condition. Signed Kuniyoshi.

129. ACTOR POSE. Good impression; good condition. Signed Kuniyoshi.

130. WOMAN WADING. Flesh seen through water was one of the problems Kuniyoshi delighted in. Good impression; good condition.

131. BOATMAN IN BLUE. Good impression; good condition.

132. WOMAN IN BLUE; blue hydrangeas back of her. Good impression; fair condition. Signed Kuniyoshi.

133. THE RABBIT WOMAN. Rabbit in gauffrage. Good impression; good condition. Signed Kuniyoshi.

134. YOUNG SAMURAI DRAWING HIS SWORD. An unusually graceful male figure. Excellent impression; fair condition. Signed Kuniyoshi.

135. BENKAI, THE BRAVE, literally "togged up to kill," carrying the "seven implements of war"—of his day and generation! A fine impression; fair condition. Torn spot upper left. Signed Kuniyoshi.

136. YOUNG GIRL WITH FAN. Beautiful impression; excellent condition. Signed Kuniyoshi.

137. GIRL WITH SAKÉ CUP. Beautiful impression, though somewhat tarnished with age; fine condition. Signed Kuniyoshi.

138. BRIDE DRESSING, putting on a voluminous pink bridal robe. Unusually sharp brilliant impression. Colors as when printed. Fine condition. Signed Kuniyoshi.

139. FEMALE DANCING POSE; bamboo grove in background. Beautiful impression; fine condition. Signed Kuniyoshi.

140. DANCER UNDER A ROW OF SCARLET (shū red) LANTERNS. Sharp brilliant impression; colors as when printed; scarlet untarnished; flesh tint on face; colored gauffrage, perfect condition. Rare. Signed Kuniyoshi.

141. LADY WITH A NEST OF MORNING GLORIES. Lovely color combination. Fine impression; good condition. Signed Kuniyoshi.

142. LADY SEATED ON A BENCH under a row of lanterns. Good impression; good condition. Signed Kuniyoshi.

143. LADY HOLDING UP A CHECKER. A striking figure in an unusual color combination. Colored gauffrage. Beautiful impression; fine condition. Signed Kuniyoshi.

144. WOMAN HOLDING A PIPE. Good impression; fair condition.

145. STREET SCENE. Young girl carrying a child on her back. The background is in silhouette. Excellent impression; good condition. Signed Kuniyoshi.

146. THE BATHERS. Brilliant impression; fine condition. Signed Kuniyoshi.

147. ACTOR PLAYING A SHOJO PART. The Shojo are elementals, or nature spirits, in human form living in water much after the manner of the Undines of European mythology. They have wild red hair and dance about in an orgy of antics. A striking print. Hair done in gauffrage. Excellent impression; good condition. Rare. Signed Kuniyoshi.

148. THE GHOST OF OTSUJI, coming from the waterfall in which she had been hiding and listening to the discussion of her merits by her friends. Left panel of a triptych. Excellent impression; good condition. Signed Kuniyoshi.

Kuniyoshi seems to have had an unusual sense of the unseen, or occult forces emanating from certain favored individuals, and in the depiction of these he stands almost if not entirely alone among the Japanese print makers. His prints of this type are, however, few and far between.

149. THE WARRIOR INUYAMA DOSETSU doing a "liquid flame" trick. When he met enemies while traveling about he created a fire by magical incantation in the midst of which he remained unscathed and consumed them on the spot. A remarkable piece of handling in which the "flame motif" is repeated in his garments and his hair. Clear sharp impression; colors as when printed; fine condition. Signed Kuniyoshi.

150. THE WARRIOR SHOTOKU-TAISHI sitting his horse and destroying his enemies with a fiery beam from his eye. One sheet of a series. Fine impression; fair condition. Signed Kuniyoshi. Bears the seal of the publisher, Tsutaya, and the oval date seal, 1852.

EIGHT SHEETS FROM THE "HUNDRED POETS" SERIES.

151. SAGE SHOWING A KITTEN TO SOME CHILDREN. Beautiful impression with fine wood grain; good condition. Signed Kuniyoshi.

152. MOTHER WITH CHILD ON HER BACK looking over the rice fields. Good impression; good condition. Signed Kuniyoshi.

153. ONONO KOMACHI, THE POETESS, composing a poem to the rain. Good impression; fair condition. Signed Kuniyoshi.

154. OLD MAN SWEEPING UP LEAVES. Good impression; good condition. Sky considerably tarnished with age. Signed Kuniyoshi.

155. POET IN A ROOM LOOKING OUT TO SEA over which there is a flight of birds. Good impression; fair condition. Signed Kuniyoshi.

156. VISION IN THE CLOUDS. A striking picture. Beautiful impression with fine wood grain showing in the blue; excellent condition. One of the famous prints of the series. Signed Kuniyoshi.

(See Plate 3.)

157. TWO SAGES AND ATTENDANT walking in a mist above which rise the tops of trees and a bridge. A quaint thing! Good impression; good condition. Signed Kuniyoshi.

158. POET GAZING AT THE MOON. Fair impression; good condition. Signed Kuniyoshi.

A PRINT FROM THE "TWENTY-FIVE WISE WOMEN" SERIES.

159. THE TWO BEAUTIFUL SISTERS, GIO AND GIJO. At the court of a cruel Shogun they were two famous dancers who loved each other so much that when he threatened to separate them by sending one to the court of a friend, they preferred exile and fled to the mountains where they spent the remainder of their lives in sisterly devotion among their flowers.

A PERFECT IMPRESSION in fine state of one of the best pictures of the series. Rare. Signed Kuniyoshi.

(See Plate 1, Frontispiece.)

TWO PRINTS FROM THE "TWELVE SIGNS OF THE ZODIAC" SERIES.

160. TORA, THE TIGER. Warrior fighting a tiger; waterfall and pine branch covered with snow in the background. Beautiful impression; excellent condition. Signed Kuniyoshi.

161. USHI, THE OX. Kidomaro, the Devil Boy, clad in the skin of a bull talking to his reflection in a stream by moonlight. Beautiful impression; fine condition. Signed Kuniyoshi.

THREE DIPTYCHS.

162. AVERTING A TRAGEDY. Once rich young man who has squandered all his money about to run amuck, sword in hand. Scene outside a teahouse on which are the shadows of dancers. Interesting moonlight effect. Brilliant sharp impression; fine condition. The transverse ribs of the lanterns and the young man's belt are gauffered. Signed Kuniyoshi.

163. THE CHALLENGE. Fine impression; good condition, but considerably tarnished with age. Signed Kuniyoshi.

164. STREET SCENE. Two women, one with a child on her back, walking in the street, presumably in the early morning. The background is almost entirely in silhouette, and is an interesting illustration of Kuniyoshi's wash, or "poster" method. Note how simply he has attained the effect of early morning mist, above which are rising the tops of trees. A beautiful impression; good condition. Right panel considerably restored. Signed Kuniyoshi.

165. PILLAR PRINT. Young girl with water bucket. Good impression; good condition. Signed Kuniyoshi.

TWELVE TRIPTYCHS.

All Kuniyoshi triptychs are scarce in any condition; in good condition they are seldom seen.

166. MOONLIGHT shining through the branches of a plum tree in bloom. A striking design. Excellent impression; good condition. Signed Kuniyoshi.

167. "COLLECTION OF BEAUTIES." Blue Print. Good impression; good condition. Signed Kuniyoshi.

168. THE LINEN WASHERS. The treatment of objects seen under water (left panel) is highly characteristic of Kuniyoshi's methods, while the expressions on the faces of the child and his mother (center panel) at being criticised by the lady stalking off in the right panel are most delightfully human. The gray sand of the river bank makes a pleasing and unusual contrast to the landscape in the distance. Excellent impression; excellent condition. Signed Kuniyoshi.

169. THE GHOSTS OF THE TAIRA WARRIORS AT DAN-NO-URA. Yoshitsune having won a great victory over the Taira clan was in his junk pursuing the survivors when a terrible storm arose, and from the waves came the ghosts of the slain warriors and went on with the fight. Yoshitsune with a drawn sword stands in the prow beating off with the clawing hands in the waves already lapping his vessel's side; Benkai, also in the prow, has just shot an arrow at a ghostly junk rising from the sea ahead. The three tongues of flame (left panel) are of course occult. Excellent impression; excellent condition. Rare. Signed Kuniyoshi.

Illustrated, Plate IV.

170. THE GHOST OF OKIKU coming up out of a bucket of flowers that her friends have just placed on her grave. An interesting example of Kuniyoshi's "poster" style—if nothing else. Good impression; good condition. Signed Kuniyoshi.

171. NIGHT ATTACK OF HARI-KAWA. Yoshitsune, (right) his wife, Shijuka-goden, and Benkai surprised by the enemies' banners and lanterns suddenly appearing above the mists. A remarkable triptych and rare. A beautiful impression with faces of brilliant sharpness; gauffrage. Excellent condition except for wear (left panel) and tarnish with age (Yoshitsune's robe.) Kuniyoshi's large portrait heads are exceedingly scarce. Signed Kuniyoshi.

Illustrated, Plate IV.

Plate 4.
Kuniyoshi.

No. 177.
No. 171.
No. 169.
No. 175.

172. YOSHITSUNE, HIS WIFE AND BENKAI; snow scene background. Large portrait heads. Beautiful impression; good condition, except that two corners concealed by the mat have been thumbed away. Red in right panel badly tarnished with age. Signed Kuniyoshi. Rare in any condition.

173. THE SCOLDING. Good impression; good condition. Considerable tarnish right panel. Signed Kuniyoshi.

174. DUEL ON THE SEASHORE. Excellent impression; excellent condition. Signed Kuniyoshi.

175. YOUNG SAMURAI OUT RIDING. No Japanese artist has paid higher tribute of appreciation to the horse than Kuniyoshi. His were noble animals, proud and mettlesome—portraits, very likely, of one he loved. However, his large horse pictures are few and far between, probably not one to the hundred of his other prints. An excellent impression; excellent condition. Rare. Signed Kuniyoshi.

Illustrated, Plate IV.

177. BATTLE ON THE SEASHORE. In this rare old print we see Kuniyoshi at his best, not only as master draughtsman and colorist, but as a composer. In his use of suggestion to reinforce the intellectual content and heighten the emotional tone he bears comparison with only one other artist in the world, Max Klinger, the etcher. And here we may see Kuniyoshi's method in full play: the wild sharp rocks suggesting a wild sharp battle; the swirling clouds, the swirling banners; and who but Kuniyoshi—or Max Klinger—would have dared an apple-green sea! Yet how completely right he is; for it is just here that we get the *tang* of the whole picture. A fine impression; poor condition. Rare. Signed Kuniyoshi.

(See Plate IV.)

FOUR FRAMED PICTURES.

178. MAN LOOKING OVER A HEDGE. A curious color combination in dull purple and pinkish brown. Beautiful impression; fine condition. Signed Kuniyoshi.

179. ACTOR POSING IN "EAGLE" ROBE. A striking design. Beautiful impression; fine condition. Signed Yoshiiku.

FOUR FRAMED PICTURES—Continued.

180. HEAD OF MAN IN A BLACK ROBE. A beautiful impression with "black on black." Fine condition. Signed Toyokuni.

181. ACTOR POSE. Full figure in "green dragon" robe sitting on a box. Beautiful impression; fine condition. Signed Toyokuni.

SIX VERY OLD FAN-MOUNTS.

London boasts several fine collections of old fan-mounts, but they have been so scarce in America that few collectors here have attempted to specialize in them.

182. HORSE in black outline on gold ground. Good condition.

183. PINE AND BLOOMING PLUM TREE beside a stream. Gold ground. A rich piece of color; excellent condition.

184. CHRYSANTHEMUMS, WHITE AND RED. Raised design on gold cloud ground; red corners with gold pattern. Excellent condition.

185. YAMBUKI PLANTS IN BLOOM (Kerria japonica) beside a stream. Bronze gold background; excellent condition.

186. HERONS AND BAMBOOS ON GOLD GROUND. Excellent condition, though badly tarnished.

187. FIVE NOBLEMEN, one with a falcon, looking at cherry blossoms. Gold clouds partly conceal a landscape with a river and mountains. An exquisite piece of miniature work, though only in fair condition.

SET OF TEN MINIATURE PAINTINGS.

"THE BATTLE OF THE ANIMALSAND BIRDS," of the Tosa period in remarkably fine condition. Colors almost as when put on, and worn only here and there. As these paintings are unsigned their exact date cannot be fixed, but it lies somewhere about 1660. The exquisite work on the patterns of the robes and armor needs a magnifying glass to see perfectly, but the figures are full of spirit and their imitation—human expressions of countenance and action are amusing to a degree. Size 10 by 13 inches. Early Japanese miniatures are exceedingly rare and this set is one any museum might be proud to own.

188. THE QUARREL BEGINS between the Birds and Animals.

189. THE BIRDS TALK THINGS OVER.

190. BIRD SHOGUN RECEIVES A MESSENGER and attendants serve tea.

191. ANIMALS RECEIVE A CHALLENGE FROM THE BIRDS.

192. ANIMALS DISCUSS MATTERS WITH THEIR SHOGUN.

193. BIRD WARRIORS PREPARED FOR BATTLE.

194. ANIMAL WARRIORS PREPARED FOR BATTLE.

195. ANIMALS RUSH FORTH TO BATTLE.

196. BATTLE BETWEEN ANIMALS AND BIRDS.

197. TRIUMPHAL RETURN of the Animals with the spoils of War.

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198. KAKEMONO. Genroku period. Painting on paper. Young girl seated.

199. KAKEMONO. Genroku period. Painting on paper. Young girl standing.

200. KAKEMONO. Painting on silk. Peony flowers. An effective design mellowed with age. Signed Chinkyo.

201. KAKEMONO. Painting on paper. Kingfisher on a post. A beautiful piece of work. Signed Hokusai.

202. FRAMED KAKEMONO. Painting on paper. Lady in a red hood in the style of Daruma. A striking example of the Kano school. Signed Senchosai Josui. Rare.

203. KAKEMONO. Woodcut on paper. Tiger out in a snowy night. A striking piece and rare. Signed Kishi Koma. (He was the famous artist of the early eighteenth century who specialized on tigers.)

204. KAKEMONO. Woodcut on paper. Lotus.

205. KAKEMONO. Woodcut on paper. Flowers.

206. KAKEMONO. Painting on paper. Rooster and hen with chicks. Large as life and twice as natural! Signed Yeisen.

207. KAKEMONO. Painting on paper. Bamboo. Signed Hanzan.

208. KAKEMONO. Mounted pillar print. Woman in a blue robe. Signed Yeisen.

209. KAKEMONO. Painting on paper. Genroku period. Lady in a black robe walking under a cherry tree.

FRAMED PICTURES.

210. HOLIDAY CELEBRATION. From the "Court Life" series. Beautiful impression; fine condition. Signed Kunisada. Dated, 1859.

211. HOKOZAKI CAUSEWAY IN CHIKUDEN PROVINCE. Beautiful impression; fine condition. Signed Hiroshige.

212. PAINTING ON SILK. Modern. A charming little mountain landscape. Framed.

No. 189. Hiroshige. "Kwa-Cho."
No. 74. Toyokuni. Landscape.

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